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# C O L O U R S T U D I E S .

. . By . .

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## LIST OF PLATES.

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### PLATE I.

A STUDY IN YELLOWS AND ROSE,  
FOR A DRAWING ROOM.

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### PLATE II.

A STUDY IN PALE BLUES AND SILVER,  
FOR A DRAWING ROOM.

---

### PLATE III.

A STUDY IN REDS,  
FOR A DINING ROOM.

---

### PLATE IV.

A STUDY IN BLUES AND GREENS,  
FOR A DINING ROOM.

---

### PLATE V.

A STUDY IN BROWNS,  
FOR A LIBRARY.

---

### PLATE VI.

A STUDY IN OLIVES,  
FOR A MORNING ROOM.

---

### PLATE VII.

A STUDY IN OLD GOLD AND GREENISH BLUE,  
FOR A STAIRCASE.

---

### PLATE VIII.

A STUDY IN NEUTRAL GREEN AND MARONE,  
FOR A STAIRCASE.

---

### PLATE IX.

A STUDY IN REDS AND BLACK,  
FOR A VESTIBULE.

---

### PLATE X.

A STUDY IN PINK,  
FOR A BEDROOM.

---

### PLATE XI.

STUDIES IN PILASTER DECORATION.

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### PLATE XII.

DIAPERS FOR WALLS.





## INTRODUCTORY.

THIS little work is offered to the trade not as a contribution to the scientific solution of the question of light and colour, but as a humble aid and suggestion to the practical decorator in the prosecution of his daily occupation.

The science of colour is provocative of a great variety of opinion, and it is to be questioned whether the final word has yet been said upon it; but in this work the aim kept in view is the harmonious handling of pigments, as distinguished from coloured rays of light.

For those interested in the scientific aspect of colour, we would commend to their attention the works of Professor Church, who writes in a simple style, easily understood even by the non-scientific reader.

It has, however, always appeared to us that writers on colour, who write from the professional chair and from the purely scientific or philosophical standpoint, make the great mistake of ignoring actualities.

It may be perfectly true, as Professor Church states, that red and green make yellow, or that blue and red make pink; but the fact remains that in pigments red and green make a sage green or a dull red, just according to the proportions they are mixed in, and that blue and red make purple.

The modern school of scientists decry the red, blue, and yellow theory of Brewster, but for the painter who handles pigments there is no other theory admissible.

A primary colour may be roughly described as a colour which cannot be obtained from any source outside itself.

Accepting this definition, we are shut up, in the matter of pigments at all events, to accepting red, blue, and yellow as the only possible and available basis. The late Mr. John Gregory Crace in a little work which he published in 1873, speaking on this point, says: "Whether these colours (green, blue, and red) represent the elements of white light I leave philosophy to determine. I have my own opinion, and, at any rate, am quite sure that, for the practical study of the science of colour, it is desirable to adopt red, yellow, and blue as the only possible primaries."

It is from this standpoint that this work has been written, and is now offered to the trade. Brewster's proportions of three yellow, five red, and eight blue, as being the proportions necessary to neutralise each other, have been demonstrated, so far as painted decorations are concerned, to hold the field. Owen Jones adopted them, and in a knowledge of colour—always understanding that by this we mean pigments—few men before or since have surpassed him.

There is, however, no road to success in colour decoration by taking hard and fast analysis. A man may have everything in the way of colour proportions as shown in the spectrum, at his finger ends, and yet be an egregious failure as a colourist. The conditions of success as a colourist are all of a constructive character, and relate to time and place, and light and environment. These things are of the essence of the matter, and cannot be learnt by mere attention to the spectrum and chromaticometer. Indeed, we should be disposed to go further and say that reliance on the scientific analysis and proportion would be detrimental more than helpful; not that we decry attention to the scientific aspect of colour, but that we would be disposed not to attach too great importance to it.

The purpose right through the book has been to show how best colours may be handled or applied to the service of the Decorative painter. Of its importance we need not say a word. A clever colourist will succeed where a mere ornamentalist, however facile with his brush, will fail; and we cannot urge too strongly upon those who buy and read this little brochure the importance of experimenting in actual colour, and so familiarising themselves with the practice of producing harmonious colour effects.

*Manley Street, Manchester, Dec., 1892.*



## COLOUR STUDIES

(CHAPTER I)

### COLOUR IN THE ARTS OF THE ANTIENTS:

EGYPTIAN, ASSYRIAN, GREEK, ROMAN, AND POMPEIAN.

By WILLIAM FOURNISEE



A modern student has, by the investigation and research of human art, been placed upon a plane with the knowledge of the world at his feet. A retrospective view in that position to him of all the past nations who have lived and struggled into the first place amongst them a temporary nation who, before sinking into oblivion, have left a record of themselves and present an interesting and instructive picture. All such people have endeavored to express in their ages their aspirations and successes. Next all the past world is agreed before us of the nineteenth century: the far off, certainly, but not inaccessible. So much, so varied, and in some cases so vast as the sciences which are left, that the modern student is almost in bewilderment by the accumulated riches spread before him. Fortunately for him, however, close-eyed perception shows to the receptive mind that a single thread is the source of all the great variety of rich detail which shines and sometimes bewilders the eye. It is evident that a progression of forms, as well as of working, can be easily traced from one age to another. It is thus that the efforts of a lifetime to tell these history, express their fact and to chronicle their triumph, however fragmentary the record, become as education to the student artist, to the painter especially, the entire nature never failed to cover in the richest sense with heart-cheering colors.

In the earliest times of the ancient nations the public buildings of wood, and these creations were painted. How could primitive people do anything as their game there? They were of wood, and the painting for preservation became a necessity. Besides, all nature was around them, and nature ever presents to us of new beauties to imitate, colors of all shades deep. Nature has always been the taste of primitive races. In the early days of every nation, Nature and Father Time have always been the parents of its style. Then, as the nations progressed, out of the work of the past came lasting and natural styles. The opening of nature periods, the art-work developed into stages of special perfection. Thus the nature examples have become as objects known to all who care to consider them, and by so doing may the harvest of experience soon be increasing in the past. The power evident of the present day is due to a wealth of art which the greatest consequences of former times, with all their absence for history, could not work together. We can draw value to know from the relics of these nations, once powerful, but now long since passed away; people who, however kept down by present civilization are conscious of surviving, as in Assyria and Egypt, yet have left works remarkable for their grandeur and enduring character. In these nations, too, were born many of the sciences and arts which we practice now, and they have left remains of sufficient value produced originally by simple means, which will tell a marvel even in the scientific age.

#### ASSYRIAN ART.

During the recent ages men lived by the chase and by their flocks and herds. Before the time of Belus, too, inspired by spring, was the daily life of the Assyrian. By degrees the gathered together art construction and with dwellings of wood, afterwards transition to stone. The earliest remains of Egyptian work are marked imitations of wooden structures. The later time also is evidently derived from a wooden building. The Persian columns of earlier ages are certainly traces of wooden pillars, wood at the earliest work of Domitian was of wood, hence the severity of the remains of Jewish work.

From the remains of Assyrian work, and from records and investigation, we have evidence that the Assyrians used colors. We read in the Bible, "The sun was journeyed over the wall, the images of Chaldeans portrayed with various, griffed with golden upon their lions, some in dyed attire upon their horses, all at first given to look to, after the manner of Babylonians." The earliest specimens of color decoration left to us are the colored bricks from Babylon. The high tower, according to Belus, consisted of alternating regular columns, each decorated by the colour of its wall. (According to Diodorus this tower was the work of Semiramis.) Col. Rawlinson's investigations have brought to light the fact that it was dedicated to the seven heavenly spheres—Saturn, Jupiter, Mars, the Sun, Venus, Mercury, and the

Moon. Each in the flat plan of Assyria, the tower was used for observation and observation. The ruins were evidence that these buildings were covered by elaborate plaster ornaments, and that there was a lavish use of colors in the decorations.

The colors used by the Assyrians were blue, red, white, and black as seen painted on various, blue, red, and gold on the sculptures green, orange, red, white and black on their enameled bronzes. Attention of the works of Belus, according to Herodotus, was called, at the present day by the natives, Al Kase.

palace. (According to Diodorus it was the work of Semiramis.) This huge building consisted of three enclosures. The outer wall of the first enclosure (inner wall) was a half mile, in circumference. The second within, of a round form, was of bricks upon which were portrayed before looking, all sorts of living creatures, drawn from air, and actually represented in various colors. Again, the Babylonian enclosures were covered with the same and upon the walls and glazed pottery. Earthen vessels and bricks have been found with the signs of a sun, the moon, stars, and numerous symbols in glass with letters, and have also been discovered, showing that they were the use of various colors.

Fourth, the great temples, in the last upon Assyrian architecture, which on the site of Nineveh, he found no remains, all of the same character. The columns were ornamented with designs of square pillars and crosses and the roofs in the same style. The walls were colored in horizontal bands in red, yellow, and green, and where the lower part of the columns were decorated with wall stone, the plates and roofs were covered.

sculptures in Nineveh exhibit a bright intense color, a remarkable thing pointing to the use of color. They show, probably, used a blue color of copper. Either, the clay, after being fired, shows the appearance of the colors with color, as a species of drapery of white, green, and blue, and upon the walls of the first and second enclosures, the walls were of red, yellow, and green, and upon a pavement of red, and blue, and white, and black, and gold.

In the fifth chapter of Exodus, methods are described for carrying on the work of carpenters, weavers, and goldsmiths, so that we have abundant evidence that the Assyrians had fully developed their knowledge of color, and that they used the colors of metals, perhaps the most of metals and the metals which they found, which were used to their purpose. It appears as if they used metal work retained its natural color. The stained bricks remain to this day the earliest record of past nations, and were painted on the bricks with a color made from oxidized copper, iron, with a fat and lead.

Whilst the work was in a state of decay, and in a state of decay, as we make ourselves acquainted with the bricks, with the result, but the copper in the painting, by taking up oxygen, became a rich color, and in yellow, according to the amount of oxygen taken up by the copper color. The modern evidence of "Lazur" pottery is found in the same way. We are accustomed to regard the evidence as though the evidence of these things did not compel them to accept articles of use and comfort, but, as a matter of fact, the life of the nations was, in many instances, as a matter of fact, the life of the nineteenth century. There is a

#### EGYPTIAN ART.

Just for a moment consider the surroundings of the ancient Egyptians, considering as he did at the dawn of civilization, with a darkness of night, a solitary Government, a land mysteriously fertile in the Nile. According to Volney, Egypt is successively an ocean of blood, a vast sea, a green land, and a yellow desert of sand and dust. When the Nile subside, he can see his people in the fields with the water-lilies or lotus, with its broad, round, dark green leaves, and white and blue flowers. The lotus appears distinctly as the national emblem, for the plant was the most sacred of all, and was used for all sacred and religious purposes. A flood of religion covered their land, and they were in the midst of it. These religious ideas of the Nile brought them the restoration, and they became lost as characteristics of their native architecture.

The most sacred customs of the people may be traced as the most decorations. They evidently anticipated most of our art and



temple are entirely with painted ornament. Where, indeed, is it as if it was natural that the ornament should be there, and that the space without it necessary. The same reasoning which caused the Greeks to embellish their moldings with ornament, which would develop the shape of the molding, is evident in their painted ornament on their temples: even a gradation of colour is seen in the ornament on the dome. The honeycomb ornament of a gold colour is darkest at the base, and gradually lighter towards the top. The same is true of the volute and granae. The sky is a very blue; a border top and bottom in black, with a gold colour fret upon it, frames the scene.

travels the river.

At the mouth of Apogee, Hartz shows a black patch answering to our footcotton, above this, a border of red pearls surrounded by a small yellow stain, a black line top and bottom completes this border; above this again is a black wall with figures in external colors painted with an outline, and without any perception of color, except the black of the outline, the black of the figures, and the black of the wall. A red line separates a gray fence from the wall, which is a lighter gray than the gray of the darts, leaving the border spoken of above to separate it from the blue wall. The contrast of the fence against the outline, unspines, etc., which appear as if they were hanging from the fence, is very breaking up in outline—reds, blues, and gold coloring the walls.

erick art, which is the parent of the Roman and Pompeian styles, and, incidentally, of the renaissance, shows the cultured intellect of the Greek master. What is there private life they were retired, as their Temples lay loathed the *sinners* effects of their groves. The best kind of sculpture and painting, dedicated to the national religion, was the only art that they valued. Temples and altars were their pride. There is evidence that even the statues of their gods were encased in persons of the robe of Jupiter show traces of a deep crimson tint. There is a number of evidence of a fine use of colored ornaments on their architecture, though all that has been discovered has been in treatment and design. It is not to be supposed that all that they were capable of was to be paid to a nation, and that they were subjected by the sight of Rome. So great has been the work of the Greeks, that it is eternally superior. Even Michael Angelo and our flower, the sculptors, have lived to honor the genius parts of a Greek statue. The writings of Plato, Homer, Eschyl, Socrates,

the writings of the men of genius of Germany are today the examples and lessons of our literary men, and even of our schools and colleges. Studied even in the cloisters in the so-called dark ages, they were merely the source of inspiration to scholars at the Reformation. On the remains of classic art was founded the renaissance in criticism. Though their religion is now only a poetic myth, their philosophy an intellectual explanation of the mysteries of life, their gods only cultured types of humanity, yet all their work, philosophy, religion, architecture, and decoration still remain an inspiration and a force in modern civilization and life.

## ECON. ASY.

[illegible]

it not for Pompeii and Herculaneum, from these and from subsequent fragments of their architecture and descriptions of the mysterious character of their temples, amphi-theatres, and the rituals, we can get an idea of their magnificence. Nearly every European holds a torch for the people. Some idea of their immensity may be gathered from a description of their road by Cicerone at the foot of the Aventine hill, around A.D. 217. It was a quadrangular track of buildings, about one-fifth of a mile each way. Above the Cicerone or Flavian amphitheatre must have looked spread in a

occasions. It is an *ad hoc* effort, *ad hoc* in its height and feel, with seeds for future projects. How it was generated we can judge from the measure of similar buildings at Pompeii. The Temple of Venus Vatrix, built by Pompey, and in which Julius Caesar was slain, was a magnificent series of landings. An idea of the decoration of this building may be gathered from a description of an embassy which Nero had made to waste the spectators. It was called the veil of Berni.

Used for the first time in the history of the world, it was of a sort in the centre was not uncoloured  
as if as Apollo, placing the chalice of the  
used in it, the amphitheatre, and  
Lactantius, speaking upon the  
effect of coloured bodies upon uncoloured light, says—

<sup>11</sup> That the crowd surveys

Of in the Theatre, whose savings bread,  
Bedecked with crimson, yellow, and the rest  
Of steel, ceruse, from their dated heights  
Wave treacherous; and o'er the scene beneath  
Each warlike statue and the  
Of rank and beauty, drag their traits together  
White as the swan with ampler shade reveal  
The gushy moonbeams, every object round  
Laughs with a deeper dye, and waxes proud  
A corse her sister, revisited from the day."

Some idea of the size of these openings may be gathered when we state that the *Circus Maximus* (nearly a circle) was 265 feet across. Another feature of Roman architecture remained in the Basilica, or Hall of Justice, out of which grew the Christian churches and Romanesque style.

The Romans do not appear more robust than the Greeks—they had more vigor of mind than the Greeks. There is greater strength, as we may say, the robustness of the Greek. The acquainted with the Greek mind will find it more vigorous than the Roman, and the prevailing aspect of Roman work. From the Greeks the narrative Roman drew its poetry, science, and philosophy. The Roman viewed the Greek in the field of battle, but in the century of the Renaissance, the Greek was the model of the Roman. The century the architect of the Greek influenced the sculpture as a model due to the artist in the realm of beauty. It dominated the Renaissance. A Greek was by his writings and the sculpture. The Greek was the model of the Roman. The Greek was the presence of the Greek's century. The great essence of Greek art was due to the intense love of the beautiful which they cultivated; for they despised vanity, poverty, and signs of age. There was a sense of the beauty of the human body, and the Greek was sustained by different means—less of domestic. The variety of display on a great extent marked their art. Michel Angelo's highly modest Roman Art, and his own work resembled in part the Greek work. The Greek was the model of the Roman, and his art, in fact, the Greek art was the more beautiful.

## INDEX 493

[illegible]

The decisions were covered









<sup>41</sup> Between the porphyry, others that uphold.

The rich Mesoquet work of the roof of gold, Also the barren's curtained galleries rise, Whence, through the open network, shadows pass.

Where, through the waken network, glancing eyes

ness and posing, the Peruvians gave even to their children a few languages. They were more happy in their childhoods of idleness, rest, and amusements. In the Mestizos, blue, red, and yellow. In the Peruvians, the secretaries and teachers are in evidence than the priests. The Peruvians display great grace. Gold is generally had on purple, or on a light red or pink. Colors always have a black outline, thus giving a comparison to the flowers he largest of them. With the colors, the contrast is made. The colors are always subjected to the form—so, to say, we derived that the colors show off the grace of the and the Peruvians are celebrated for the grace of their ornaments.

[illegible]

work frequently consisted of mauling red decorated with white, and loosely shaped items of red, white, and orange, each shape being defined by a deep line of trough blue. The red and red are beautifully rich, but not dangerously bright red—well worn, this ancient dye approaching a tone of scarlet, the "role" of Moses, and a much finer tone of colour than modern cochineal. Such was harness for warrior deo, Crete and the purple. Not only were the colours chosen for their definition, but also for their permanence. Imagine a bag of iron ore red, stained with blue and orange, and the same dye, after 2,000 years, still as bright. In all the ornaments by the Persians, very and originally it was evident, especially at their reversion, that flowers in the cosmological structure.

holdings the Patsien error reached the perfection of the  
 or of Saracenic work. Comparing the *Arabic* with the  
 Persian art work, we see that what there is a similarity in the  
 lines of both styles, yet the Persian is less easily assimilated.  
 Saracenic adopted the inscriptions, intricate

and the Persians; but the Koreans far-adding the assimilation of living creatures, the Sumerians confined themselves to conventional ornaments, and thus reached a higher state of art. The Persians, on the other hand, not regarding this action of adaption, mixed imperfect naturalness with the conventional. With both styles the design was flat, and the setting symmetric. The Persian was more flowing in its ornament, and together the Sumerian rigid forms, with less flower and animal forms.

## CEDINA

[illegible][illegible]

at times faintly, yet they frequently show great density. In the treatment of the brush emotionally they wanted. They had a great feeling for *jo-yo*. The copyists in their figure style, of the subjects painted on their porcelain, purely said, too, in giving their subjects a rich character, and they were very strict with it, and the capacity with which they had rich arrangement helps to give this ancient and pure culture a memory of colour. What being to a great extent this organization of Japanese art, the conservators of the Chinese portrayed their lines advancing. It is in their painted porcelain that they excelled the most. They were quite delicate landscape, birds, and ornaments, but they painted these without any influence in the shape of the object they were painted upon.

[illegible]

## JAPAN

Most interesting and full of merit to us is the analysis which makes the arts of the Japanese. The painter, who the Greeks lack in the history of spatial art, by means of the perfection of their work, the Japanese occupies in the applied arts of the nations of the Orient. There is the perfection of Oriental art. To understand their art, we must trace it as it was first expressed from China, from India, from Japan, from Persia, from Egypt, from Greece. It will not suffice also the introduction of the idea of the "Three Religions," from Islam, from Buddhism, from Christianity, from Confucianism, and self-deceit; we must notice the development of a feudal system now by ad- mixing a religious one, under which, with a very few wars, and no competition and no machinery, the people did art work with a delicate

for its own sake, the people forming into classes, which all lent a willing adherence to their kind. Under princes and nobles there are developed from Chinese models into styles of art infinitely rich, delicate, and lavishly of workmanship. Under the system the greatest and most costly works of art were executed. The choicest and most expensive work was done for the temples and palaces. Some of the specimens of lacunose and lacquer work which have found their way into Europe from work of this period are examples of exquisite workmanship. Some of the choicest Japanese must have taken two or three years of unbroken time to execute. The great features which contributed to the success of the Japanese were that they turned not to handicraft, but to material was so low that they could not use it decoratively, they went to Nature "for they sought nature in their efforts, and were direct in their methods."

The perfection and beauty of the arts of the Japanese, which have failed Europe with admiration, have also, due to the art work of the Japanese, a number of schools, besides the special ones of genius who have stamped their own individuality upon their work, or founded a school. These schools may be divided broadly into the secular, the religious, the decorative, and, next, mentioning of all, the common school, not that the Japanese workmanship was always decorative, in the sense that it has been carried out in obedience to general

ing religious art. Again, in these processes, it was a way preferred in mechanics, appliances, work which was of a special character resulting from the personality of the worker. The Japanese craftsmen, depending entirely upon his art, and his tools, and to designs to be of workmanship. Imaginative and impulsive, his expression was Nature, and he less checked by tradition, he was relying upon graceful compositions of line and beautiful colour, their genius being of a purity of taste and a mind and perfection in which we have not arrived even at the present day. In all their art workmanship there is a happy sense of clever design applied to all manner of material. Although they get their first inspiration of art from China through Korea, yet they were greatly influenced by India, where they received the religion of Buddha, many of its symbols.

In the best period of Chinese art, 1,000 years ago, a great Japanese artist, Katsurao, founded, on a study of Chinese art, a school of art in Japan, and after his death, his school. In the early years worked under Chinese masters, when they came to Japan. This is the origin of what we will call the secular school of Japan, to distinguish it from the Buddhist school. From the secular school the Jap derived the origin, the conventional treatment of clouds, water.

a record of their name. The artists of this school, on account of their monasticism, apart from the decorations of life, achieved marvellous perfection, but the ancient types remained unaltered, for in this school originality would be regarded as a kind of sacrilege. The work of this school, past and present, evidence of being derived from India. In the features of their gods there is evidence of Indian origin in the expression of joyousness also, also the embodiment of Nirvana, the highest religious state of a Buddhist, and the way the sacred materiality is expressed, in treatment. The rich meaning, the boldness of colour, all point to this. In one of the stories of Aristotle's beautiful book, "The Character of Japan," there is a good illustration of the Buddhist school of painting. It is executed in body colour, laid on very evenly, and fixed in black and dark colour when necessary, not to hard back line all over. By the time the colour is sufficient without an outline mark in pen. The whole subject is a man on a blue ground, with a sword on his back. In some of the examples of this school a deep blue background is enriched with numberless fine lines of gold radiating from the centre. The figures in this school appear to find in a sunny atmosphere, the great assurance of detail enabling the artist to break the masses of colour gently into each other, not only of a very varied outline, but by introducing small portions of another colour into the masses as an antipathy to the others. This style also, though strictly ordered and conventional, yet has a certain amount of freedom and irregularity in the details. Writing, too, in this school becomes a fine art by its character in the general design. With a keen sense of beauty and lively imagination for the supernatural, the artists of these days formed themselves into guilds. Many of them were of gentle birth, and worked under patronage. So sacred did they consider their art, that they used not to be asked to work for any one but the prince of the secular school, which was not by rule with the religious one, and which retains its style to the present day. In this school were, and minute detail was used as a representative of the decorative style of art. The work of this school was at first a miniature painting. It consisted of flowers, birds, and human figures, a few more conventional forms, with an excessive love

In the middle of the fifteenth century appeared another school, the opposite to the one we have been discussing. In this school the new school was vigorous in style, it was bold, independent of working groups to be appreciated and studied by as Westerners. In every case, if possible, the birds, flowers, or what is represented, are done in one hue, and decided brush stroke. The objects were expressive, rather than debilitated in the drawing, very little stress was laid to details. The artists of this school, who were called Nohans, met not just inspiration from Chinese examples, and quiet and harmonious coloring was used in it, but the work was chiefly in atmospheric. They even divided their brushes, having part of the same brush charge; with some colour than the other part, producing a gradation of colour in one stroke of the brush. Although this school did not for a time, because it depended on the hand skill of the artist, still the decoration we have given others in the general work of the Japanese to the present day.

In the seventeenth century another school arose from the genius of several artists and decorators. They gave the aesthetic phase of Japanese art. The work was decorative and design. In the most leaders, and pointed in the manner of decoration. In the first collection is a beautiful lacunose, or sand pattern, by Kora, which is highly characteristic of this decorative style. It shows touches of the tree, with flowers and leaves, executed in thin blue colour, without any attempt at shading. The flowers have their petals indicated by bold, without any, and the leaves are simply outlined and veined. The design is treated so strictly, yet the colour of decorative art, that it would make a good repeat for self-decoration. The school has been called the greatest of the Japanese schools. It was, in fact, in fact, a development, a development of the Chinese methods. The artists decorated places as a whole, instead of concentrating their efforts upon single panels, which only became homogeneous because of their number. A decoration of one-room, the interested on a rug in the temple at Kyoto is painted with figures playing musical instruments, and has a border of conventional flowers. This rug was painted after it was put up, an extraordinary thing in the history of Japanese decoration. These artists contained a number of men of individual genius, and the influence of the Buddhist and secular system, and art, the freedom, working down from art, to design, and the school of artists to spring up from the ranks of the workmen themselves. There came a sense of art and crafts, which ignored the rigid rules and conformity to precedent, coupled with the latest fidelity to the work, which followed the new departure. The characteristics of the art workmen's style consisted of happy deliberations of every detail of everyday life and character, and all aspects of common interest. The work was not for the cultured only, but for all people. It was the leading genius of the school. He decided the daily life of his fellow-countrymen. Although the poetic strain of the religious of Buddha was gone, still the influence of its gentle creed remained among the Japanese, that most gentle and just of all.

I all to some extent influence, the character and style of Japan. Originally an engraver and teacher of the school, Kōhō was the master of painting wood pictures, catching the spirit and getting on of his surroundings. The style of his work is the opposite in the direct nature of much of the European work. In numerous of his style a colour and contrast of his work. The influence of his style is found in the modern impressionist school. Great Japanese are the originator not only of much of the fine work of your own country, but you have had much to do in bringing the present movement in this country. You have influenced not only the work in Japan, but also a formidable host of Englishmen called "Impressionists." The school of Kōhō was considered in the latter half of the eighteenth century. All his work was happy, like his was said, it only recorded the bright hours. With this school the history of Japanese art. It was the same the various schools of European painting. To sum up the Japanese art, the background was always contained, however enriched, always interesting, and always beautiful, in some way by the use of colour, or by the use of colour.

and although the quality was not always chosen, yet the work was done straight. With a cool and free play of the brush the character of the subject was caught, and it was used under by some elaboration. The expression was free, for the beauty of which the Japanese had a unique sense of love.

The tones of colour which the Japs used were in themselves beautiful, when they used colour, the colours themselves were not quite from Nature. The blue was to some extent grey, but in some of the brightest cases they were so close to the use of the compensating gold, and the use of the gold, a gradation of tone so well, that like all the masters of the East, they were masters of colour, and their colourings were examples to the most talented artists of the West.

## CHAPTER III.

## COLOUR IN THE MIDDLE AGES:

## THE ITALIAN RENAISSANCE.

By RICHARD GLAZIER, A.R.I.B.A.

One of the earliest examples of decorative colouring is in the Arena Chapel, at Padua. This is a simple nave, with a tribune at the east end. The walls were painted at Padua by Giotto, in 1300 A.D., with subjects from the New Testament and classical figures.

The whole series of panels are surrounded by architectural details and representations of figures, with an enclosing framework similar in character to the Roman decoration found upon the tomb of Edward the Confessor, in Westminster Abbey. The whole colouring is achieved, with light backgrounds, and masses of

poverty in small quantities. The colours used are chiefly light red, the blues, greens, and various shades of blue and green, each colour of the same depth of tone being repeated, by a lighter or darker contrasting colour, each having an outline of brown. These small paintings are in fresco, with white high lights and backgrounds of brown, worked on after the wall was dry.

Here fresco, a true fresco, was executed while the "intonaco" or last coat of plaster was wet, colours, ochres, and colours that will withstand the action of lime being used, with less water as a medium. In drying a crystallization takes place over the surface and the colours become thoroughly incorporated with the plaster, forming the most durable treatment of mural decoration known.

Here fresco was frequently worked over by secco. The fresco was allowed to get dry, then coloured with lime water, and painted with similar colours to true fresco. This method gives greater facilities for correction, and fine work, but it is not so durable, as the colours are only on the surface, and not incorporated with the plaster, as in true fresco.

Towards the end of the thirteenth and the middle of the fourteenth century a change took place in the decorative colouring. The background became decorated with solid tones of red and blue, with larger quantities of the pinks, rose because prominent, with white and green in small quantities, and the introduction of gold. Designs were now often composed of two or more colours, with the whole outlined in black or brown.

These are some beautiful paintings by Agnolo Gaddi (1400), in the case of Santa Croce, at Florence, that have this characteristic, with high, soft, harmonious coloring. In the same class (Chippendale 1400) comes a series of panels framed by pilasters, supporting a broad frieze decorated with children carrying musical instruments. The panels and pilasters have delicate arabesque ornaments painted upon them.

Fresco painting was the principal method used during the thirteenth, fourteenth, and fifteenth centuries for mural decoration; consequently the coloring is simple and methodical, owing to the lack of range of colours. The treatment was broad and markedly decorative, having a harmonious and tender effect, also, thoroughly harmonious in its character, a fairness of surface, without striving after modernity, which excessive painting should always depict.

The care in preparation and preliminary studies by the early fresco painter is well exemplified in a series of nine paintings, in tempera upon linen, by Andrea Mantegna (1431-1510), now in the Hampton Court Palace. They are the original studies for the decoration of a frieze, 30 ft. long and 3 ft. high, for the hall in the Palace of St. Sebastian, at Mantua. These studies are painted, carefully, with great taste and delicacy, with light coloring throughout. The draperies are in variegated hues, such as yellow with purple that was green and blue with white lights, the whole treatment is broad, yet not lacking in detail.

Among the early studies upon colour we may mention a manuscript by Jan van Eyck, written previous to the middle century. Two copies of this treatise were, apparently, introduced in the fourteenth century: one copy is in the British Museum; the other, which is more complete, is in the Royal Library at Paris. It has special reference to the method of painting in oils.

The following passage occurs: "In 1490 I caused a copy to be made in Bologna of certain receipts sent to me by Theodoric of Delft, an engraver concerned to work at Paris. . . . The receipt says the name Theodoric and he had studied in Lorraine, in England, for as the artists who used the water-colours have not been recorded." "The above Theodoric, from whom I had these receipts, and that in England the painters work with these water colours on closely woven linen saturated with gum water. The water dries, is stretched on the face over coarse wooden cloths; and the artists, working over the linen with dense felt, proceed to colour and colour various figures and other subjects, and because the water is too, quite flat on the cloths the water colours do not flow and spread, but remain where they are placed, the moisture working through into the woollen cloths underneath, which absorb it. In

the northern system of transparent painting considerably more

of this new method in Florence, which is said to have been introduced

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The colouring is rich and tasteful, and many of the arabesques upon the walls, pilasters, and friezes are painted upon a pure copper ground, a portion of the white ground is picked out in bright red, yellow, blue, or brown, with a symmetrical shape.

Just outside the town of Marrakech is the Palazzo del Te, designed and executed by Giulio Romano and his pupils. The system of coloured grounds is carried further; deep blue and brown grounds are now used for the arabesque decorations which were painted with great freedom and decency. The stone arabesques and encaustics were frequently introduced by his pupil Bramantino, who seemed but so largely in the dandy palace. To Bramantino, the French own their Renaissance manner as a style. Invented by France I., in 1515, Bramantino, Caluso, Verini, and Giovanni della Robbia, sent to Paris and had the experience of Renaissance architecture and manner.

The Venetian school of painting is chiefly noted for its magnificent colour, not only upon internal decoration, but especially upon external walls, and upon frescoes. Some fine examples of wedding chests, or *casini*, are in the South Kensington Museum, they are beautifully carved and gilded, showing that the love of colour was prevalent throughout the domestic life of the Venetians.

In the Doge's Palace, at Venice, this magnificent colour is seen at perfection, the great hall, 775 feet by 84 feet, and 51 feet high, is enriched with wall by the most sumptuous artists of the sixteenth century. The ceiling is decorated with arabesque panels, by Paul Veronese, Titian, Palma, Veronese, and Bassano. Round the hall is the celebrated fresco of portraits of the 42 Doges. The whole of the decoration is exceedingly vigorous, and in an unexampled display of Venetian colour, in which pinks are used in large masses, contrasted by strong secondary colours, mingled with delicate greys and tints, the whole enriched with gold. The whole is in oil colour, and not fresco. This fine colour is considered, after the Sistine, the most beautiful in Italy, and throughout Italy the finest decoration is frequently placed upon the ceiling.

The large hall in the Doge's Palace contains the ceiling, large specimens of oil painting upon canvas, it is the large picture of Paul Veronese, by Titian, on the east wall; it measures 84 feet by 74 feet.

Colour was also used externally by the Venetians, not only by fresco painting, but by the use of tiles and brick. The polychrome decoration of the upper part of the Doge's Palace, is very beautiful, consisting of soft white, grey, and pink marbles, arranged in a single simple form.

In Verona there is a splendid coloured example of external decoration in the Palazzo del Consiglio, built during the fifteenth century by Fra Giocondo. The front elevation consists of a lower story of semi-circular arches, supported by coloured marble columns. The frieze of the vestibule above consists of blue marble. Above the arches, which are of red Verona marble, is a low story, decorated with gold and brown stucco and reliefs, even which long curvilinear medallions, with white figures in a rich blue ground.

The upper story consists of pilasters in relief, placed upon coloured grounds, above these support the upper entablature having grey ground, while those that support the semi-circular windows have a rich blue ground.

The wall space between the pilasters is treated with a series of panels, with a border of a Venetian red ground, enriched with light stone colour arranged in squiggles.

In the ponds are medallions on a blue ground, surrounded by fresco paintings and mosaics.

This is a beautiful example of polychromatic colouring, in which the use of red, grey, green, brown, and gold are united to form a harmonious whole.

The Mayanque ware of the Italian Renaissance was frequently painted with this beautiful Indian ornament.

Mayanque, or Italian Polychrome, is a kind of earthenware originally derived from the Italian Renaissance manner, through the influence of the Mayanque ware. The term "Mayanque" was given at the first to the "Lustre" ware only; but it is now usually applied to all stoneware decorated with blue, white, or without lustre. The early Italian Mayanque was usually composed of a white "slip" or enamel, and had glazes with lustre colours. This was called "Mayanque Lustre". The slip was often scratched away, showing the darker body beneath. It was then called "Significati" ware. The colours used in the Mayanque Lustre were brown, red, yellow, blue, green, and black. The Significati ware had the lustre pigment with great success. The Egyptians, Assyrians, and Persians used enamel more frequently than glaze. The Moors introduced enamelware into Spain, giving rise to the Hispano-Moresque ware. The date of the earliest specimens of this from the Alhambra is A.D. 1300. Some pieces of the earliest Mayanque ware are found in the old churches in Pisa. The

earliest Italian Mayanque ware is Urbino, Pesaro, Castel della Pescaia, and the wares of Tuscany, Caffagnolo and Senigallia, and Faenza, Forlì and Venice. Fine pieces of Urbino ware, made by Cristoforo Fontana, are often called Fontana ware, the design consisting of medallions and panels, divided by raised scroll work and arabesque ornament, and often decorated with grotesques as a

whole ground. The Urbino ware is noted for its fine *azuro celeste*—light blue, golden and opalescent tints. The prototype manner of this style was Mayanque Lustre.

The Caffagnolo ware has a glass of rich and even quality, and colours of pure white, dark earth blue, yellowish brown, red, orange, and yellow. The Mayanque of Luca della Robbia is named after the named which he discovered, or translated into Italy, A.D. 1438. In France the influence of Oren is concentrated with white stoneware and arabesque enamel in the light-coloured ground, a blue line with darker tints, and coated with a yellow glass. This ware has a strong resemblance to the brownish-green of China.

#### BYZANTINE.

The Byzantine period is remarkable for its system of colour decoration, chiefly in mosaic. At Santa Sophia, built by Justinian in A.D. 532, the decoration is of mosaics; richness of colour and pattern. Marbles, gold, and silver were used in great profusion. Procopius says "that 40,000 lbs. weight of silver was employed upon the sanctuary of St. Sophia, and the ends of new marbles were used with precious stones and ornaments in encaustic gold, and the dome roof was of gold, enriched with green."

The walls of the Byzantine churches are usually clad with marble slabs up to the springing of the domes and apses. These are usually covered entirely with mosaics, the ground being of gold, the figures and ornament being of deep and rich colours. In some of the early mosaics, the ground of the ornamental parts is dark blue, rich and pure colour. The ornamentation is in various tints of green, with gold on a

There are some early mosaics at Ravenna, in Italy, about 470 A.D. In the Baptistry, which is an octagonal building, the interior has four ranges of mosaics, the lower mosaic on eight columns of different order, with marble capitals; the upper mosaic has twenty-four columns supporting the capitals, which is covered with the early mosaic. In the centre is Christ, baptizing in the Jordan by St. John, with a representation of the river, having its name placed above it, and in the transference of the spirit are the twelve apostles, each with an name and bearing witness, and below these are scenes of the gospels, baptisms, and ascensions. These figures are without the mosaic, and are seen gold grounds, with light drapery, shaded with grey and green, and with white light. Yellow is also used in the figures; but since the middle of the sixteenth century the use of the mosaic is less and less common.

In these early mosaics (and they are the earliest and the most perfect) hardly a tone has changed, nor is the colour in the least impaired in these distant pictures of Christ and the evangelists.

The Apollonian Mosaic is a simple mosaic, built by Theodorus, 415 A.D. Byzantine columns supporting a series of arches, above which is a plain wall running the whole length of the building. This broad front is a continuous procession of saints and martyrs, and by the three kings, and in the other side by the crucifixion of Christ, surrounded by angels and archangels. The saints and martyrs march between olive trees, covered with blossoms and scarlet fruit, green, red, and purple and white flowers, mingled with blue and black, and with the usual gold ground. The spaces between the windows above the frieze are filled with figures in mosaic. The simple flat coloured colour is enriched with gold grounds.

In this church we see for the first time the subject of the Transfiguration, which in later times in Italy was such a favourite theme with painters.

St. Mark's, at Venice, is an example of later mosaic. The walls are to a height of twenty feet with slabs of marble. These slabs are cut to form a pattern. The upper portion of the wall and the domed ceilings are covered with the gold ground mosaic, with figures of saints in height as well as arabesque ornament. The pavement is of uncoloured marble, called "vermicular," remarkable for the beauty of its patterns and symbols combined in the simple device. The making of the vaults is covered with the usual mosaics, which, after the completion of St. Mark's, declined and ceased, only to be revived in the present century.

#### SARACENIC PERIOD.

The Saracenic period began with the Arab conquest of Persia (641). It is evident that the Arabs did not bring in with them Persia, but only the influence of the Mohammedan religion, which greatly modified previously existing styles in creating the exclusions of ground and vegetable forms as seen in the Persians and Moslems styles. The capital of the Arabs was at first Damascus. The caliphs collected artists and workmen from Persia and Byzantium, and suggested the style called Saracenic. From Damascus the Arabs removed the seat of government to Baghdad, which surpassed Damascus in splendour.

Under the Shah Abbas (A.D. 1598), the Persian style was brought to a great perfection, and the great Bazaar at Isfahan was erected, with its splendid colonnade of tiles, and coloured ornament, the leading lines of which are usually of a geometrical form, and intersecting. The spaces between the domes and arches are often filled with various colours, giving greater value to the distribution of space.





## COLOUR STUDIES.

### COLOUR :

ITS COMPOSITION AND TRIENIENNA.

By WALTER J. PEARCE.



FIG. 1. A pane of bright red glass let into the window of a room

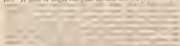
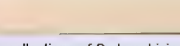
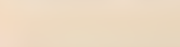
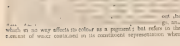
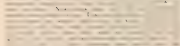
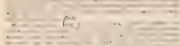
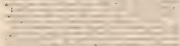
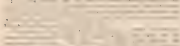
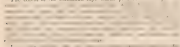


FIG. 2. A pane of bright red glass let into the window of a room



examined analytically, the drawing out of which changes the chemical identity of the earth.

Again, the glass painter takes a pane of white glass, and laying upon it some nitrate of silver, a precious white pigment, takes his glass to set heat, so that this silver nitrate from the white glass; the result is that when the glass cools it has become yellow glass, although no yellow pigment has been used to change its color.

Indeed, in the manufacture of stained glass nearly all the chemical matters added to color the glass are either colorless in appearance, or bear no resemblance to the color which they make the glass when added to.

It is necessary that we review these facts in order to obtain an adequate mastery of the technique of landscape coloring.

Having mastered the foregoing elementary principles of the science of color and light, we must refer the reader to some of the many scientific treatises on color for a deeper insight into this interesting side of our subject, and present to consider some of its effects when approached scientifically.

#### CONTRAST, Juxtaposition, AND GRADATION.

In addition to the changes of color in a given object this, color, as in the color, first internal changes in the composition of the body itself, changes are produced by contrast and juxtaposition. The combining of two colors differing in hue affects these colors as at least three distinct ways. These changes are of vital importance in a work we proceed to put theory into practice, and illustrate color itself.

First, as the quality of color itself. This it will be seen that red placed in contrast with yellow makes the yellow look greener; in contrast with blue, makes the blue look greener; in contrast with grey, makes the grey look greenish, &c.

This color effect of contrast always takes one form: each color makes the other partake of its own complementary hue.

The second alteration that takes place by the juxtaposition of any two opposing colors is that of warmth and coolness. We speak of, and indeed we feel, crimson, that red is a warm color and blue a cold color. Yellow represents the middle temperature. If the yellow inclines to blue, we call it a cold yellow, and if to red a warm yellow. Now, if we place a yellow tint in conjunction with a red tint, we perceive that the yellow gains coolness by the comparison, while at the same time the warmth of the red is unaffected by yellow; but if the red be placed near blue, both the red and blue will be changed by the contrast, the blue to a colder, and the red to a warmer hue.

The third change that takes place has relation to light and depth, or shade. A deep red placed against a pale red will make the pale red look paler than it is. A deep blue against yellow will look deeper by comparison, &c.

It is a useful exercise to paint a set of boards with the principal intense or primary colors, and then try the effect of a spot of a given color upon the centre of each. We shall at once have fairly fixed upon the necessary the apparent change that takes place when certain colors are used in company.

#### THE APPLICATION OF PRINCIPLES TO PRACTICE

##### COMBINATIONS—THE CHROMAT.

Many have seen the theories that rigorous and scientific man have propounded with regard to the physical apparatus of color in human eyes and vision. The colors of the spectrum have been subdivided into primaries, secondaries, tertiaries, and other groups. The great fault in most of these systems is that the theories have been carried to absurdity. Perhaps the wisest writers upon human vision have been Goethe and Hering, both of whom see in color a remarkable analogy to music. We believe that the authentic sense of color such as resembles that of music, that colour as the music of vision, but we altogether fail to find account for the extraneous theories that have been built upon that analogy by some writers. Color can undoubtedly be brought into line with notes, and these rules may in many particulars resemble the laws that govern musical composition, but it should be borne in mind that the relevance of a system of musical chords does not suffice to make great composers. Some of the grandest we have is that in which consciousness itself has opened the treasures of law and tradition.

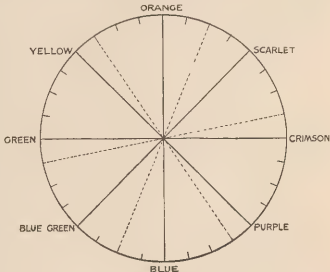
In the manner, some of the exquisite color schemes of noble artists, such as those of Holman Hunt and J. M. W. Turner, R.A., appear to us with all recognized rules of color as applied to light and shade. But these men have worked with a great intuitive knowledge, and have realized these heights of science which are the very verge of the principles of anatomy and feeling. Great artists who dare do so, but whose sense of color, and those who

without their highly-gifted senses, attempt to imitate their work, too often rely upon accident. It is this, says Hay, that we call the principle of design and arrangement openly violated, even with the aid of the chromatic circle.

In carefully studying the systems and aids to a correct appreciation of the beauty of coloring and its successful practice, that we find to rest in the text-books, we have arrived at the conclusion that the chromatic circle of Chevreul, or Professor Church, or the colour tables of Hay, do undoubtedly save time and experiment at a stage when our work has not reached definite shape and finish, and a simple system by which contrasts, unpleasingness may be read at a glance may, therefore, be useful to our readers. We have devised one, differing slightly from those in use, more simple and ready, and less complicated, but which will, nevertheless, make clear some of the principles, and illustrate our meaning. But, like those we have seen, ours, above all, must only be used as a crutch. The actual tests as to be used must be decided by the trained eye, and, further, be decided subject to position, light, and purpose for which they are

If a more complex line is required, the same arrangement may be followed out. Say we take three-fourths green, and put one-fourth of orange into it. We want the complementary. Take three-fourths of crimson (opposite green), and put into it one-fourth of blue (opposite orange). Result—a sort of purple and almost colour. Suppose we reduce the blue to half by the addition of white, the same result follows; or if we add black to deepen the colours to shades, the harmony of the complementary colours remains unimpaired.

In this connection, however, there is one word of warning necessary. The whole figures that are at our disposal are always inclines to make our tints dusky, and do not lighten them without thus slightly altering their colour value. A scarlet red, lightened by the addition of white, say, would become far too pinky as tone, entirely losing its scale in the circle, this would have to be corrected by the addition of a slight percentage of yellow. The correct test would actually be shown by throwing out the scarlet to a mere wash. In like manner, if we deepen a colour with the black



OUR CHROMATIC CIRCLE

intended. A glance at the chromatic circle will often suggest to us a suitable combination from which to start the evolution of a decorative scheme, and that is as it should be followed in its

The fact we find with the chromatic circle of Chevreul and others is that they are too scientific and mechanical. They are based upon colored light and not upon pigments, and they do not accord with the result of our visual observation. Chevreul places the interval between yellow and blue of the same length as the interval between yellow and red, but we regard this as not of harmony with visual observation and practice in the mixing of pigments, in never so small a scale as the scientific standard.

1. Colors at opposite ends of any diameter are complementary, as each other as blue + orange, blue-green + scarlet, etc.

If one of the colors is mixed with another, as say green with blue-green, the complementary will still be found at a point of the circle diametrically opposite to the position of the changes, tone of green (see dotted line). Thus, for example, a color representing orange and scarlet in equal proportions is mixed. The complementary will be blue and blue-green in equal proportions. Or if purple, with a dash of blue, is used, then the complementary will be yellow, with a dash of orange.

pigments such as we have to use for the purpose, we might as well start with unguine yellow, which has the colour out of scale of a tint in reality is shade of the colour at all, but a shade of a purer colour; here again yellow is the correct. It is a rule that in both lightening and deepening a colour, the yellow is required in very slight proportion for the cold colours, and more abundantly for the warmer ones.

It is a remarkable fact, indeed, we believe, by Minkley, in his "Handbook of Colors," that if a scheme of colour is lacking in general harmony, it is almost always from an insufficiency of yellow in the composition, and that any satisfactory scheme may generally be made much more satisfactory if a slight dose of yellow be put over the whole.

Picture that have been examined acquire a yellow tone, which invariably conduces to their harmonious effect.

COLOUR COMBINATIONS.

Colour combinations may be divided into two groups. The one plus (consists of taking a pair of complementary lines, and using a selection of lighter and deeper tones of each to enrich and emphasize them).



Then we might take the *pair* of colors we have already selected—*red, orange* and *dark orange*—as the main colors in the decoration of a room, *any* dark color for drapery, woodwork, and murals for the walls. We could then lighten the scheme by white and yellow for the ceiling, use a deeper orange in combination with a lighter orange for red, and some gold for the cornice; and a few lines and washings of a deeper dark, almost black, to the woodwork and dark wood, and we should have a very pretty and tasteful room.

The colour circle we have given, and experiments made on the palette by its aid will suggest combinations of this kind. It may be stated, however, that those combinations which are the most subdued or intermediate will be found to make the pleasantest schemes.

In experimenting with the circle, we usually use the following palette, and mix the eight colors in such a way that the intervals of contrast between each point appear to our eyes to be as nearly similar as possible.

\*SCARLET = Version with a .NET like audio.

Colantoni and French's argument:

5. 1. A. Pale and middle chroms together

f. l. fl. yellow and buff, as above  
 5 ft. tall fr.—Common lake and bog, as above.

CALIMBON = Calimon, aka.

ORANGE Red and purple, as above.

It must be understood that these colours make no pretence of representing the colours of the spectrum, but are merely *coloured* pigments for the painter's practical *convenience*. Having mixed a small quantity of each colour, and placed them in the positions indicated upon the chart, we can then experiment by mixing them in *various* ways, and when a good combination of colours has been obtained, it may be jotted down upon a spare piece of card or glass, for future use.

The other method we may use in the ordering of column is that of analogy. This is the ascertaining together of columns having one feature in common.

say we decide upon the tone being blue. Our colours will all be shades of blue, or of colours into the composition of which blue enters.

We take a fall deep blue for our walls, upon which we decorate in sage green, plum colour, and olive. The ceiling may be a peach pale blue, and lighter tints of sage and olive may be used on the

The woodwork may be of peacock blue lac, varnished with olive. It will be noticed that blue enters into the whole of the colours employed. This kind of harmonious combination is also shown in the use of a foot next has

Professor Church, in his admirable work on "Colson," gives the following list of books which combine to produce a harmony of opinion:

The common factor or dominant here is red. Yellow, orange, orange yellow, red, purple, and violet.

It is not clear, however, that a sanctions program is actually designed to have a scope as to embrace the whole of the lives into which the composition of the dominant race enters, and we should despair of giving a client's sanction for, or approval of, a room so badly structured as this would be.

Simple harmony of gradation, known as self-colouring or monochromatic colouring, is of much use to us in decorative work, especially in the colouring of bedrooms, or rooms where quiet and repose are desirable.

It remains in being one colour only, in varying degrees of depth, but after a time, and in a really a form of analogical colouring, if a few base tints of the neutral complementary hue be added, a refined and complete scheme will result. Whether in the form of contrast of hue or contrast of tone and depth, it is thus clearly understood that the chief element is all character harmony is concerned.

We have already referred to the richness and variety of certain colours. All bees which have a preponderance of blue in their colouration we term *coûts*. Those having a preponderance of red we term *rouges*. The more variegated, which may be named

these qualities also contribute another valuable point of difference. Cold colours recede from the eye, warm colours advance. By these terms we mean that if the cold and the warm hues are spread over a wall or a picture from the eye, the warm colours stand out

upon a wall at distance from the eye, the warm points stand out more prominently *γ* than the cold, and are first noticed by the observer. This property is an extremely valuable one to the decorator, as by the use of it he may emphasize any given part of his work, or, to use a technical term, make it stand out or subside it, viz., make it attract or repel. The same quality is inherent in light colors as compared

— *—* The same quality is inherent in light, considered as a phenomenon in itself. In the visible spectrum, the whole principle of light and shade in a chiaroscuro drawing is based upon the existence of a . . . Light now means merely a phase or branch of the study of colour; . . . applying to the enlightening or lightening of colours, and shadow a lowering of colour or saturation. There will not want a full exposure on

these phenomena. It will be sufficient for our purpose to say that the incidence of shadow is caused by absorption in the aperture of the direct rays of light by the interposition of other solid bodies. Hence we invariably see light and advancing colour upon the most prominent moldings of a cornice and dark and receding tones for the backgrounded portions, by which means we aid the architectural features, and add materially to their effect.

## PERCEPTION AND APPRECIATION OF COLLEGIC BEAUTY

The perception of the phenomena of color, and the ability to observe and appreciate the effects of its unity, are pretty generally distributed, and but a comparative few have any difficulty in understanding the difference between the primary hues. But not many are free from any kind of confusion in the secondary and tertiary colors, and many others have been found to be highly capable of making minute distinction between nearly related tints. The higher power may, however, be acquired by experience by all those whose physical powers of sight are capable of development, and are normally perfect. Thus any kind of average good sight and a little practice will enable a person to distinguish between a given color matches another. To teach a one it is but a trifle further to learn by experiment and practice what pigments will produce changes in the mixing of colors. Thus we note that the intelligent man with good eyesight may become a first rate painter, able to make up any tints that may be required, but

There is a special difficulty in insuring such a man in the appreciation of *colours*, beauty, and the correctness of taste necessary to recognise harmony and dissonance between it and chromatic dissonance. To request certain constitutional traits, and, the possession not only of sight, but of the colour faculty. Thus we have in a man, who is not only a painter, but a musician, the least of the qualities necessary for this department of effort, and by use and training may develop it in a goodly proportion. To do so he must make intimate conversant with what is good, and what is bad, read the works of great men, see great artists in colour, and observe what colour current among men of refinement and taste; and, moreover, do all this with a kind and open mind. He is not attending a subject, but he is really a man, and he is a man, on which latter nature and sensibility have and with which he acts.

Remember that, on most points, exact knowledge may be obtained, and is better than theory, even when that theory is backed by elaborate calculation and experiment. From what we have seen and experienced, we believe that the faculties for the apprehension of beauty and the recognition of true harmony may be trained to the highest point of sensibility; and if so with regard to truth of form, why not to truth of colour?

to the question, "Art is universal in its influence; so why is it not possible, if it is indispensable to a sincere heart and a quick conscience?" This appears to me to contain the essence of a great truth, and affirms the view that colorists are born, not made. Let us not be satisfied in this connection to keep the matter as general as we know to grasp to master knowledge. Be, then, as the counts that count at rare intervals, and by their glowing hands make them the stars. And we are to have a good and a complete answer to the sky? Are we to have no painters till a good answer? Do we not rather dread for light upon the ever-present stars?

We have spoken of *good taste*, or appreciation of beauty. The term "taste" is a much-discussed one, and as our own attempts to use it as regard to coloring agrees with that of our eminent neighbor, John Ruskin, and we are also reassured by the terms of a few favorite chapters in a little work on drawing by William Walker (which all interested in art work should possess), we will freely quote from both.

Walden says: "We may reason whether a thing be right or wrong, and arrive at a conclusion; this is not taste." "If a colour be right, it is right, independently of our choice or 'taste.' If we admire it, our 'taste' is pure, or good; if we do not, our 'taste' is

Ruskin says, in "Modern Painters," vol. 1: "Perfect taste is the faculty for receiving the greatest possible pleasure from those materials, sources that are attractive to our more, nature in its just and perfection. He who receives little pleasure from these sources has no taste; no who receives pleasure from other sources has taste, a bad taste."

It follows, therefore, that if we are to say that whether a thing is  
 or not, "Taste" may differ, as he wants.

in closing this chapter, as in *Jason*. Let us even regard the agonies of *Jason* with a very critical eye. *Jason* may be in good taste or bad taste, but in any case it is a masterpiece of economy and imitation, and does not strip a thing out of the real work of beauty. Most famous originals in the streamer after weakness or originality, and have necessarily no connection with *Jason* and *Jason* beauty. Hence each work is to judge on its own merits, and by the same standard as every other class of work.

## COLOUR IN ENGLISH DECORATIVE ART.



as writer on Colour in English decorative art is met at the outset with the difficulty of setting, as the basis of his inquiry, the question, "What constitutes English decorative art?"

Plainly every time any other nation we have "borrowed the compass" in our search after things that are new, and have situated to new influences after another with the consistent acquiescence of our helpmate to create. We have no the whole panoply of terms of decorative art, from the Pompeian of the great exhibition period to the prevailing taste for Louis XV. and Louis XVI. In the interim, we have borrowed modern French, Italian, Spanish, Gothic, Russian, Gothic, Tibetan's Japanese, Sino's Queen Anne, Godevsky's Anglo-Japanese, and many others, each vague representing a distinct colour sense.

It cannot be denied that among the people there is a keenest appreciation of the beautiful and a quicker decision of taste, and also a just sense of fitness in things decorative; yet amongst the workers *per se*, producers, the designers and craftsmen of the nation, there is as a rule no such interest (excepting in technical decoration, and perhaps stained glass, that can in any sense be called Japanese, or that is likely to produce a National style).

The class of design (identified with the name of William Morris) has in its germ and root of a strong English style, but beyond encouraging a stimulating influence in purifying the decorative sense of other artists, it has never seriously taken hold of the art workers in this country. It has been more like a wave crying in the wilderness, or an echo, than an indigenous growth.

For the explanation of this we have to look to two causes. First, that until quite recent years our National art training machine has seriously groped with the legitimate function it was established to fulfil in the training and development of art workers, but has given its energies to mere painting and drawing pictures. Second, that it has never taken of the influence of the classical style, and has clung too closely to Italian art for its models and methods, to the almost utter neglect of Gothic or of other forms of art. Consequently, the knowledge of Gothic art and its principles has had to be gathered haphazardly, and as best the student could, and even then it is a matter of serious effort to learn his day's work. These two causes sufficiently explain how it is that while in the everyday world a strong current of art life has set in the direction of Gothic forms, it has failed to make any serious impression on the progress of the art, and has spent itself as given place to other forms.

In France there has grown up a specific style of decorative art, which has been carried to a high point of excellence. This is the result of a steady adherence to certain lines of composition and method, and this one undoubtedly has contributed in facilitating the training and perfecting of the art workers in that country. Of

French ornament has the defect of its quality, but that is inevitable; on the other hand, the compositions are very definite and

German art has also followed on more definite and set lines than our own country, and its forms have had impressed upon them a quality which we cannot boast of, and which evokes a wild and most starts to the art it evokes.

Absence of any specific style in our art—art, to speak more of the lack, the crowding in of all styles—has had the effect of making craftsmen, who are of style, and masters of technique, distinguished by a singular quality of restraint and moderation of measure, but not going deep down to a mastery of root principles and command of right pure detail. This weakness a declared inferiority of our country has large, important, possible decorative works executed by the two nations. In the one case there is a thorough appreciation of the position—a consistency and homogeneity both of colour and design, which creates beauty in it harmonious and consistent. In the other, more frequently than the one, there is a general sense that the result has been stumbled upon after much seeking and striving for it may be happy, or it may not, as it were.

As with form, so with colour the same pressing about the art is to be detected, and the same unsatisfactory absence of a firm line. Take, for instance, the colour robes which have perturbed English decorative art the last thirty years, ranging from the real tones of the Gothic art to the brown yellow of the last year or two. We have slipped from one to the other with the greatest consistency, and with the feebleness characteristic of the weaker art in its department of colour.

In writing this I am not decrying all English art. Even in its there are merits, and much that was done under the

Mr. Hunt is it may be not of much worth what is current now, but we have a strong sense of the art.

Take, again, the "muted" Gothic of Cardiff Castle. What a

distance of ground we have traversed since architects and decorators were at all restrained by Borgia's wish? How remote we seem from it to-day, and how difficult it would be to create it again, and yet in that there was a honesty of aim and purpose which meant what it said, and that was not afraid of speaking its message. It was the expression of a thoroughly healthy sentiment, and if we to-day have grown more dainty or fastidious, it is no proof that we are healthier, or better, or wiser.

The Anglo-Japanese of Godevsky, Mr. Collier, the Japanese of Talbot, and the Early English of Norman Shaw, with its evolution into a Georgian classic style, are but a few further instances of the influence which have unfolded our art in recent years, but which renders the task of classifying or assigning very difficult, if not impossible.

If English decorative art has a predominating tone, it is towards what Professor Church calls "broader colours." The average Englishman prefers bright colours, as though the use of them was a concession to the normal darkness of the nation, and he clings to sage and brown, and these greens, with a tenacity worthy of a better

The introduction in recent years of white, which is particularly known as an Italian and Liberty style has had the effect of relieving this somewhat morose and morbid tendency, and imparting a little brightness and cheerfulness.

There is a reason in the bottom of this preference for red colour, which is not due to its richness. In the rooms of the middle class the use of bright strong colours means vulgar, and as they see these they are without doubt vague, because used without judgment or consecration, in order to avoid the bores of vulgar, they have refuge in the Churchyard of dullness, fingering a middle passage which avoids the rocks of both worlds, and ends in a halfway of

The responsibility for this state is not to be shifted entirely from the painter decorator. His a better and more cultured taste contained in the craft, if so-called soon have made use of it and its influence manifested. But the craft, as a body, has been content to drift, and not lead, and that accounts for the indifference of opinion had towards it, up to the present day.

It would appear a necessary quality of our "broken" climate, with its largely prevailing note of grey, that we are all against a good display of strong colours, we are humiliated.

The old custom of having a red room, a green room, a white room, and a blue room, which has often been derided as undisciplined, had much to commend it which was not apparent at first sight, and we are glad to see a revival of the practice.

One of the points to be regarded by a decorator in the treatment of a house is that each room should use a special colour by its distinctiveness, either as a bright, cheerful room, or as a cool, neutral room, or as a warm, cosy room. Each of these associations are colour sensations pure and simple, and are gained by having a dominating note in the walls. Your neutral, redolent, landscape scene is neutral in the pleasure or the absence of pleasure which it yields. It leaves you exactly where it found you, and if it does not irritate, it certainly does not excite any passion.

Probably the variety and complexity of our modern surroundings corresponds and reflects in right proportion the national character and life.

Full colouring, by those who are content in colour, is often mistaken as vulgar. There is no vulgar in colour, but it is only when it is misapplied that it becomes vulgar. The strongest and most girlish of colours, if properly placed, and with a suitable environment, becomes at once a messenger of beauty.

We probably get a more accurate and trustworthy reflex of the colour taste of the day from our English-made wall papers than in any other class or department of our material life, and if we take the work of some half-dozen of our principal houses who have sought to lead the public taste, or at all events march with it, we see at once the ground we have traversed, and how varied and diverse the way has been. Anyone who can turn their minds back over the last twenty years will be astonished to find how great is the change which has taken place in the employment of colour in this connection, and let it be noted with surprise, that it is not mere fashion which has effected the change. While there has been a changing of certain styles for others of more recent reputation, we cannot but feel that what has been really good and right has endured through all the changes, and the colour sense has gradually been elevated and lifted out of the narrow grooves which were once its flimsy and constricted it, and become more catholic and tolerant in its aims.

The sense of colour perception, too, amongst the public is widening, and a more generous appreciation of the merits of all colours is feeling acceptable.

The increasing preference for bright light colours is a healthy sign, although the permanent fashions leading the general taste in





adjoining the blue on certain requires. This method is for example that dipping first into one and then into another, and ensuring the same proportion of the two colours going into every tone of the colour we may like, is necessary to—

The pink may be made from Venetian red and a touch of lake, which latter may be dispensed with if none.

If the constituents have been modelled, and are shrouded also in silver leaf, as recommended, the colours for painting them over will be found to be raw umber, raw umber, and black, and a little brown lake.

In painting the woodwork, the effect would be good if we varnish or enamel these parts of the work that have to stand the wear and rubbing, and that the remainder

## PLATE III.

The dining-room study, raw umber III., is a study in reds, and is in the style of the Italian Renaissance. About the whole of the work may be executed in a *marbling*, and a *ferme* one of the most useful of our series. The background would form a good field for the display of all paintings, for which purpose the frame has been kept raw umber, and the glass light, so that the paintings may hang *velvet*, and be at a good and effective height for their proper display.

The colours will be mixed in the following manner. Make a base of equal proportions of white and *van dyke* brown (which will do for the first attempt), now add *vermillion* and *raw umber* in about the proportion of two parts of *vermillion* and one part raw umber, and dilute very much. It is a weak touch of crimson here as added, to improve it, we may now have the light red for the filling.

If the glass covers (over) we have *vermillion*, Indian red, and yellow ochre, in the equal quantities.

The filling colour, if lightened with *white* and *black*, or deepened with *Indian red* and *van dyke* brown, will give all the other tones required.

The shading and woodwork will look best if painted with a light red and a touch of *black*, and then *glaze* down with *stripled* in *Van dyke* brown and a little *black*.

The scheme of decoration is that of the use of a dominant tone, kept well in view and made *harmonious*, a harmony of analogy almost approaching *monochromatic* colouring.

It may be taken as a rule that in the situation of such a scheme we may safely use very light and powerful colours in the foreground, and a few of the most powerful in the background.

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yellow is reduced by a large mixture of black and blue, the red by a large admixture of the two remaining primaries, blue and yellow, and the blue by such an admixture of yellow and red as

The design is so arranged as to work well on the rule of the sequence.

Our palette may be treated as follows:  
Filling. A mixture of pure chrome and white red, in the proportion of one to three, then add raw umber and black, and a little brown lake; then add a little *vermillion*, burnt umber, and the smallest touch of Prussian blue.

Draw. General colour from the filling colour of the walls, deepened by Prussian blue and ochre.

Shading. Add more of the

Frame. General colour must be made from the wall colour, lightened up by white, and a little pale chrome to make it yellowish white.

The brown for dark panel, *parish*, &c., may also be made from the filling colour, with burnt umber added.

The bright red used in the rose, *coronet*, &c., is the wall colour, with some *vermillion* and chrome red.

All the other decorative colours are made from these same constituents. The proportions of each will be found very

## PLATE VIII.

This staircase design is Greek Roman in character. It is also arranged in a circle on the rule of the scale. The colour scheme is one of those low-toned direct contrasts, which often work out so very satisfactorily for ordinary domestic purposes, where repose and restraint are essentially desirable.

The scheme, if we find this contrast located on our colour circle

Maroon. Composed practically of *white* and *black*.

Complementary by—

Neutral or Sage Green. Composed of this green (opposite maroon) and orange opposite blue.

The wall filling colour is a mixture of white, raw umber, Prussian blue, and a little *vermillion* red and ochre.

Dark. The same, but much deeper.

Lower Dark and Dark Band. Indian red, Venetian red, and a touch of Prussian blue.

Shading. *Vermillion* and Prussian blue or black.

White and Blue Ornament. White and ochre.

Lower. White, ochre, and Venetian red.

Other colours the same, but of different depths.

## PLATE IX.

This is a study in *Purpuraceous red* and *black*, for a vestibule. The

is a Greek, and the colour scheme also. It is a *primitivist* and

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## LINED OIL.

Colour and smell are a valuable test for linseed oil in its raw state. Compare the water with that of good crushed linseed meal. No stain is the consequence of that of weight against water. A mixture of oil weighing 9 lbs. 6 oz. should hold 20 lbs. of water, the latter will be what it produces to be.

## BROWN OIL.

It is a valuable test for linseed oil in its raw state. Compare the water with that of good crushed linseed meal. No stain is the consequence of that of weight against water. A mixture of oil weighing 9 lbs. 6 oz. should hold 20 lbs. of water, the latter will be what it produces to be.

## FANCY COLOURS.

Some of which are rapidly becoming standard pigments. The most valuable of these we suggest to those who deal in oils, which, at a greater or lesser degree, are these colours to the end of products of the same. It is not generally known that these colours are identical with the coloring agent in the finest materials. They are, therefore, permanent as far as our necessary claims.

In our work it would be needless to single out any given colours or substances in special mention, as we are not at present in a position to name a few of the colours that we have found useful additions to our general shop stock. A little inquiry will easily show their value.

## The most useful are

Vandyke red

Blue red

Black

Chestnut red

Burgundy red

Alumina red

Egyptian blue

Chestnut blue

Chestnut blue

Blue red

Black

Chestnut red

Burgundy red

Alumina red

Egyptian blue

Chestnut blue

These and others by the same manufacturer are well worth a trial, especially by those concerned who are anxious to make an inquiry in order to obtain full details.

In conclusion, let us now consider the general question of the manufacture of pigments.

We are often asked questions as to why certain colours, when mixed together to produce a tint, do not properly amalgamate, etc. This question we have dealt with in part as it has arisen in connection with such of the pigments referred to. In approaching it in a general form we are met with some difficulties.

In the present advanced condition of the art, the

consequence, are composed of the what we have supposed they are derived from; we are only able to form general deductions. It is, however, safe to assume, for all practical purposes, that as long as we have a pigment to be of natural, or vegetable, or mineral origin, whatever theories, means have been used to produce it, the origin will remain the same.

Readily soluble, we have altogether three classes

- Mineral products, as oxides, chlorides, etc.
- Mineral preparations, as Prussian blue, etc.
- Vegetables, as lakes, etc.

Now, each of these classes will tend to produce a different effect of the same class as that to which they themselves belong. The first named may be taken as positively permanent, and the last as possessing fugacity. The most permanent, chemically, is of our dreams in its manufacture, the last side we appear to be to depend upon its lasting powers. The most of this is that simple pigments are most dependable, and whenever we can produce our dyes from oxides, earths, etc., we may be sure that it is best to do so, both from the point of view of economy and permanence; and when mixing to use, where possible, each class of pigment separately. The same difficulties meet us in detecting whether adulteration in painting pigments. We have given you for some which may be simply applied, but research on the ground, doubtless, of the painter is to get a paint which shall mean certain representation, and not necessarily to a given chemical compound, his business is chiefly to ascertain whether the painter he purchases knows his purpose, and is good relative value for his cost.

It is really extremely difficult for an expert chemist to say what a tint is not adulterated, as regard especially in painting colours. We are not now referring to such pigments as white lead, the component parts of which are a known chemical quantity, or to such adulterants as sand, spar, or other products, which produce colour, but to the more precious and more delicate.

Our advice, therefore, in reference to adulteration, is to buy from reliable sources, wherever possible, to see that the colours are free from grit or foreign matter, and to test them for staining capacity in the manner already described, paying always a good price for a good pigment.

As one item of great cost is not paint, but labour, and it takes a man longer to apply a lb. of his stuff over a given space, than of the of good stuff over the same ground; besides which, the 2 lb. at 2/6.

at 4/6, the best value of any raw paint the labour, other acceptably inferior. There never was an instance of more foolish business, resulting from the purchase of cheap paint, cheap oil, or cheap brushes.





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FIGURE 1  
A DINING ROOM













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A STUDY IN NEUTRAL GREENS & MARONE,  
FOR A STAIRCASE.

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INTERIOR



A STUDY IN REDS AND BLACK  
FOR A VESTIBULE.

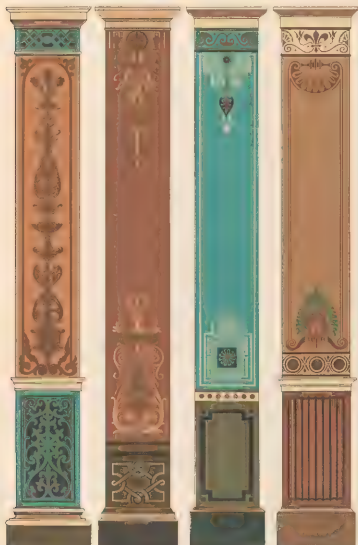








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